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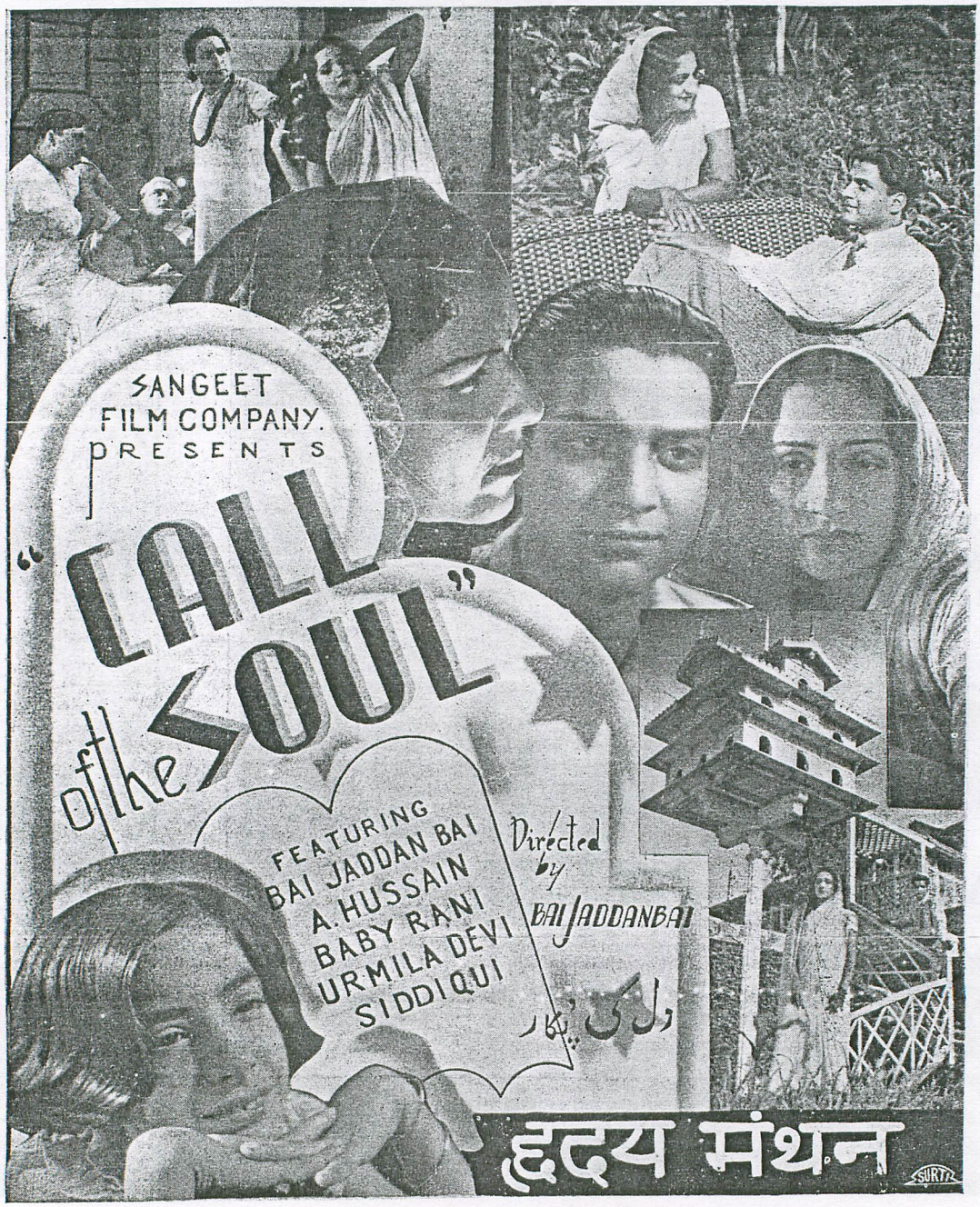

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Vol 2 SEPTEMBER 1936 No. 5

A JOB FOR THE POLICE COMMISSIONER

THE recent fire at the Moti Mahal Talkies, Hyderabad took a tragic toll of fourteen human lives.

The Inquiry Committee appointed by the Nizam found that the tragic fire was due to human negligence, with the result that the manager and others concerned are being prosecuted.

The Nizam with his characteristic personal interest in such affairs has issued a fiat commanding the theatre owners to submit to an expert inspection of the theatres in the matter of electrical fittings and fire proof equipments.

The enforcing of this fiat resulted in withdrawing the licenses of some theatres in the Nizam's provinces.

The Nizam did much more, acted more quickly and more wisely than our Government would have done in similar circumstances. And yet the Sovereign Power very often finds fault with the Nizam in his government of his people.

The Commissioner of Police, Madras, also acted wisely and promptly in ordering an immediate inspection of the theatres in his city.

What has the Commissioner of Police, Bombay, done ? To our knowledge, nothing. And what a big and tragic nothing that would be if one of our big theatres burst into flames and took a toll of several human lives !

Most of the new theatres built all over the country are well equipped with all modern gadgets to put out small fires. They have also a number of exits in case of immergency.

The problem is distressing in the case of the old theatres, built years back and enjoying several license renewals.

Some of these theatres are old—why merely old they are rather ancient. With bad ventilation and poor exit facilities if a fire broke out, more people would die in the stampede than be burnt in the fire.

From every point of comfort and safety, the theatres, which are unfortunately always crowded, have outlived their usefulness. They must be pulled down and rebuilt on modern plans.

In allowing their licenses to continue the Commissioner is taking risky chances with the safety of his people, who look up to him for protection. This is definitely not in keeping with the conscientious responsibilities of a high public official.

If the Commissioner is incapable of acting under such circumstances, there is not much to speak of his own capabilities for his post.

Sir Patrick Kelly would not have required a second reminder. He had the courage of his convictions and where ordinary men shuddered, he went ahead, with the result that today we see his statue, in loving memory of a great Commissioner.

His courage provides a beacon light of guidance to every successor who occupies his chair. That chair ought to lend courage to its occupant.

Let us leave the Commissioner to his conscience and duty. We are sure he will do the needful to preserve both.

License the Operators.

Reverting to these theatre fires, we cannot overlook the fact, that they always break out in the projection room.

The operators are the most and only responsible persons, due to whose negligence these fires are caused.

The operator's job requires special training as also a keen realization of the responsibility shouldered by him. When an operator is negligent and a fire breaks out, a thousand lives are endangered and several killed. And yet theatre owners all over the country employ people with doubtful records and bad training.

We have seen several operators smoking cigarettes while projecting films. Some of them have become so intimate with the monotony and the routine of their work, that their behaviour in the projecting room, with cigarettes in mouth, goes on to proclaim that the film, knowing its operator's cigarettes, would refuse to catch fire. This is definitely a crime, which is allowed and overlooked by the theatre owners and by the authorities.

A motor driver who cannot drive a car without obtaining a license, has to undergo a severe training and prove it to the authorities by a more severe test. After getting the license, if he is negligent, on an average he does not kill more than one person.

But a theatre operator who always handles highly inflammable celluloid film next to an arc lamp, is allowed to endanger a thousand lives for hours every day, without the operator passing any tests of knowledge or efficiency.

How is this state of affairs justified?

In fairness to the public who pay for their entertainment, the authorities must test these operators and issue licenses of efficiency and also make it obligatory for the theatre owners to employ only licensed operators.

Will they do it immediately? This is another job for our Police Commissioner.

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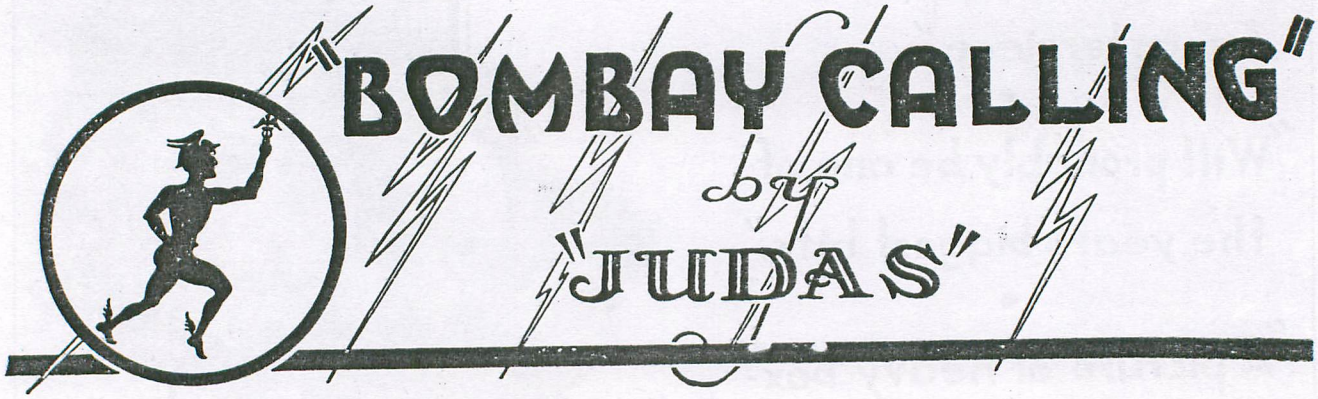

Courting Ruin !

Most of our exhibitors are just so many milk sops. They lack the spirit of pioneering and do not believe in independent enterprise. They live in packs and like hungry wolves, when faced with starvation, just kill one another and live.

Hardly, once a year, do we hear of an entirely new station being opened up for Exhibition. On the other hand almost every month we hear of a new theatre being opened in some city, in which there are already fifteen theatres, ten out of which are too many.

Bombay has over twenty theatres exclusively showing Indian pictures, not to mention another eight showing English pictures. The population of the city is about 1,300,000 with a total of 36 theatres catering. Out of the twenty showing Indian pictures, hardly four cinemas are making any profits on their business. Even those four have intermittent periods of prosperity and depression. The other cinemas fail to get good pictures, as all the good pictures prefer to remain on the waiting list of good theatres than take a chance of exhibition at other theatres.

It is not that these other theatres are bad, but the producers with their inexplicable conservatism have always, from the beginning, released pictures in a certain zone which has incidentally become the market of all new pictures. The theatre builders therefore are bent upon building up every vacant site in this zone, be it in the backyard of several buffalo-stables.

The tale in other cities, like Delhi, Calcutta, Madars, Bangalore, Lahore, Karachi and Ahmedabad, is very much the same. Almost every second month, we hear of a new theatre being built at prohibitive cost and on modern lines, throwing the older theatres into disfavour with the producers and the public.

A terrible competition for survival begins and these big cities which had never before given minimum guarantees to the producers, start giving them, with the inevitable result that all the exhibitors, whether new or old, whether with the modern or the ancient theatre, lose regularly in their business from month to month.

And all this because, our exhibitors will not open new fields, but will insist on trading in packs and living on one another

Great Possibilities

Talking of the folly of our exhibitors, let us review the scope of possibilities for our pictures. As far as our information goes, the highest amount which a producer has so far received as his share of the box-office takings for a brilliantly successful picture, during its complete exploitation, is Rs. 500,000. Assuming that the exhibitors received a like amount, the gross box-office takings would amount to Rs. 10,00,000 on the said picture.

In India, the prices for entrance range from one pice to Rs. 2/4 per seat per programme. Assuming six annas to be the average price of a single seat about 27 lakhs of

people see our most successful picture in a population of 350 millions.

The average attendance for all pictures whether successful or not, ought to be in the region of 20 lakhs in about 500 theatres showing Indian pictures throughout India.

Do these figures prove the necessity and the wisdom for the exhibitors to explore new fields ?

Imagine 350 millions people with the exception of a mere 20 lakhs remaining without entertainment all their life, just because a pack of fools will not go out pioneering and open new theatres in new fields.

And they say our exhibitors know their business. Well, if this is knowledge, it is not worth knowing.

Zenana Zealot !

Recently, Mr. Chimanbhai Desai, the proprietor of Sagar Movietone, proved his ability for rare enterprise by bringing Sabita on the stage to meet the women of Bombay. The first 'Zenana' show of "Jeevanlata" was such a success that a second one had to be arranged immediately after. By the way, a 'Zenana' show means a show given exclusively for the ladies and at which a few privileged men, of course the organizers, their props and close friends, have the chance of looking at all the women present till their eyes get sick, because at such shows even the 'purdah' ladies throw their veils off, imagining those few men present to be less of men and more between men and women.

Reverting to those 'Zenana' shows of "Jeevanlata" at which Miss Sabita showed rare courage in appearing on the stage and telling her audience of over a thousand housewives that there was equal glory in the service of Art as in the service of the hearth. In choice words, spoken with the humbleness of dignity, Sabita addressed those thousand women as sisters and told them that those fearful imaginary shadows of immorality did not exist in the realms of Art and if any of her sisters from the thousand desired to tread in her own footsteps, the industry would welcome her with open arms. Few of our screen girls, perhaps hardly any other, would have had the courage to deliver those two speeches without flinching under the searching death ray of immense voltage coming from four thousand eyes of those two thousand curious women.

They wanted to see the woman, whom Kanhyalal Munshi, the famous novelist of Gujerat, chose for his heroine. Curious women, they would have made any one, even a man, tremble with fear, but brave Sabita, stood bravely like 'the boy on the burning deck' and delivered her oration in defence of her real defenceless sisters in the industry before the tribunal of cold and sacred housewives, explaining to them the glamour and glory of Art—in other words begging quarter for herself and her real sisters who, in their pursuit of art, are wrongly considered as orphans of society. It was a noble speech which this little frail woman delivered with a warmth of feeling that proved her character.

Every man and woman in the industry owes something to Sabita after that speech in which she tried to introduce the home fires into the chilly isolated studios of ours.

Zanana Zorro !

But in the assembly of good men, there are bound to be hypocrites who will not like, perhaps, in their utter vanity, that a sweet little heroine belonging to another producer should skilfully carry away her audience and add to the triumph of their rival. Such men generally take the garb of close friends and meet at cards and clubs to find the weaknesses of their rivals and trade on them. In case of the 'Zenana' shows one of such 'friends' perhaps found it convenient to make use of some foolish 'journalists' and by bribes and bounties hired their pens to indulge in murder of morals and principle. In the prostitution of their pens, these knights of pen and paper, have lost sight of the irreparable harm they have done to the reputation of a sweet girl who in her innocence has become the unfortunate target of green jealousy.

Today, the poor girl stands ruthlessly exposed before the world just because she went a bit out of her way to oblige her producer.

Today, her lily like purity is wrongfully dragged into the streets and questioned by every passer-by just because a few mad 'journalists' allowed their pens to run amock at the bidding of jealous trade rivals.

Sabita must be vindicated. While her courage commands admiration, her lily like sweetness demands justice. It was not her day's work to go to the platforms and speak. She did it for her producer. That producer must now clear her name of any doubts and dots.

These 'journalists' must be taught a lesson of their life. Those two thousand women who made Sabita their darling within a few minutes, demand that their sweet impression of Sabita should remain sweet.

These 'journalists' must be prosecuted and if possible those who fed the pens should also be exposed.

A great responsibility, this must be, for Proprietor Chimanlal Desai. He must protect and save Sabita, as behoves a man of courage and character.

Curse or a Compliment?

A complimentary ticket is a compliment which the producer pays to his friend or acquaintance. In ordinary circumstances, a man who gets a complimentary ticket has something to be proud of. He gets distinction and must receive preferential and respectful treatment at the show. He is a friend whose opinion of the show is expected and treasured by the producer. The producer desires that his friend should not miss the picture and feels it an obligation when his friend keeps the date with the complimentary ticket. In some foreign countries, any man presenting a complimentary ticket at a theatre is given extraordinarily nice treatment and is often given drinks or refreshments. The gentleman's presence is considered a great favour.

In India, the privilege of a complimentary ticket is most grossly abused both by the giver and the receiver. The problem has become so serious that unless something is done about it, it will soon become a formidable menace to the industry and to the showmen.

In this respect the man who gives the complimentary ticket is more to blame than the man who gets it. The way, these tickets are given away indiscriminately, suggests that the producer or the showman places little premium on his show and much less on his own selfrespect. In India the whole process is very demoralising to every one concerned with a complimentary ticket.

It is an every day affair to see a complimentary ticket holder being given wrong seats or insulted intentionally at the theatre or even roundly and squarely abused in the manager's office. All this, incidentally, reflects a lot on the breeding of the showman and on the prestige of the producer who has given the ticket.

Human nature is all the same wherever you go. Even in the foreign countries if the complimentary tickets were to be available so easily as in India, people would go and get them. Every human being wants to have something for nothing. So the man who asks for a complimentary ticket is not much to blame. The man who gives it does not know his business and is definitely making a fool of himself when he gives it to persons who should not be given a complimentary ticket.

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Commercial brotherhood demands that a man in the same trade should get a comlimentary ticket. Press and journalists should get the complimentary tickets, but the producer gets something in return from these people. Prominent people who lead public opinion should also receive the compliment. One's own family should see a show free. Barring this, no one has any claim on the complimentary ticket.

As I said before a complimentary ticket is a compliment and when a compliment is given too often it is no longer a compliment. In some cases it becomes a curse, in others a charity.

The best way out of this, is to stop giving the complimentary ticket. But the producer of the showman will need some rare moral courage to do this.

Why not classify these free tickets as follows: 1 Complimentary, for trade and close friends; 2 Press, for journalists and papers; 3 Blackmail, for cheeky undesirables; 4 Charity, for menials and those who cannot afford to buy a ticket.

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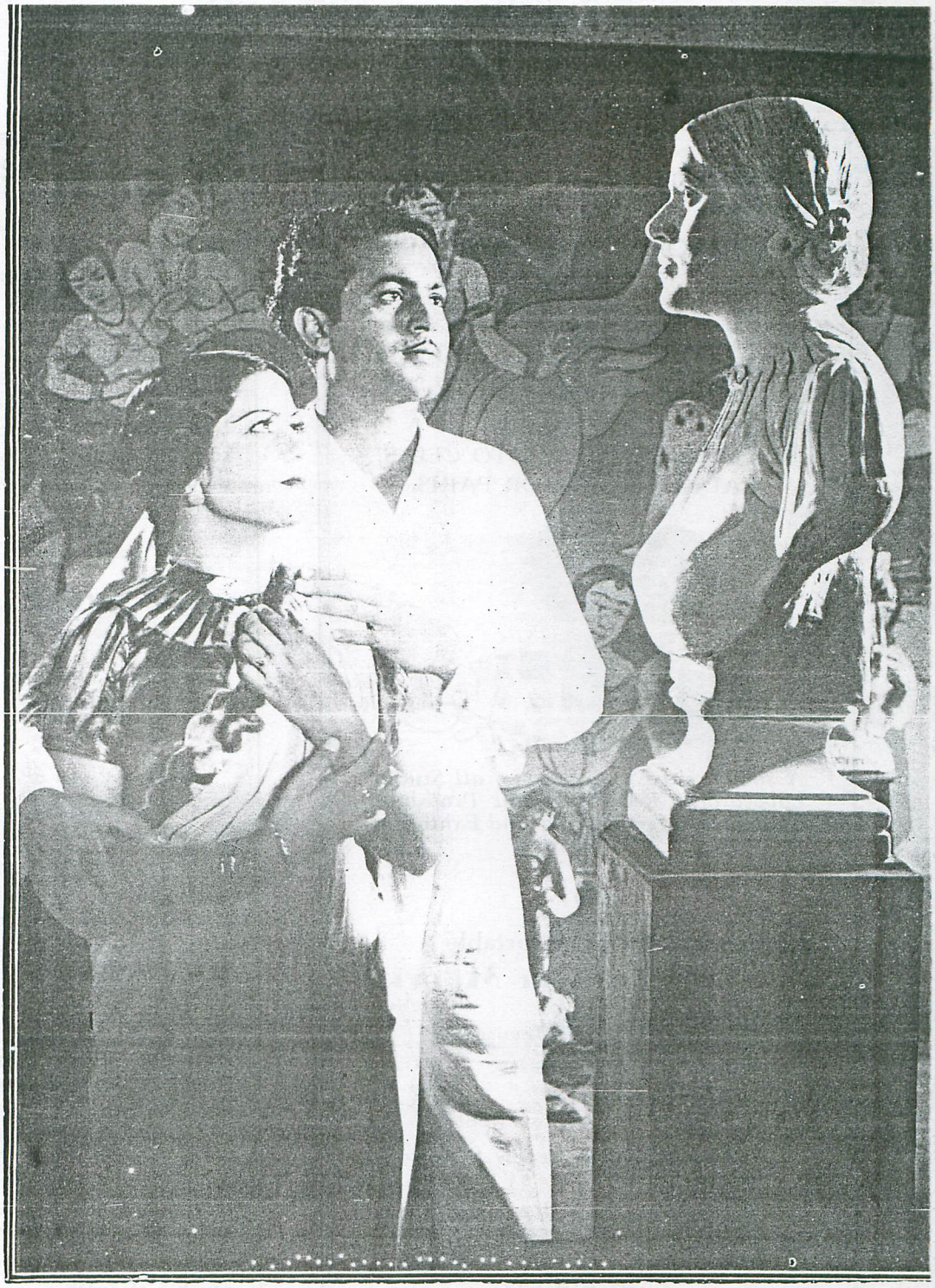

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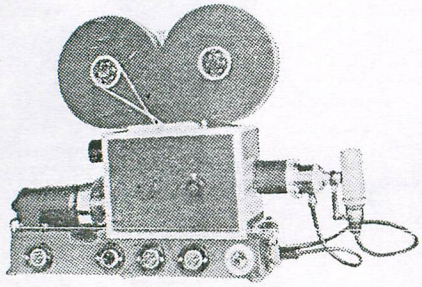

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The Three 'R's of Film Making

IN a recent article Mr. Cecil B. DeMille asks the question, "Is religion a topic for motion pictures?"—and answers it, as might be expected, that it is decidedly a fit subject for screen plays.

Well, nobody is better qualified to speak on the subject from the standpoints of producers and directors than Mr. DeMille, for he has made more religious and semi-religious films than any man in the business.

On the whole they have been highclass films, and though the subjects have been treated reverently there has been little preachiness in them, and they have reached a high standard of entertainment.

This producer certainly has the public behind him, for all his religious films have been very successful. So, speaks "E. W." in "Picture show."

I was aware of that, but I had no idea they had attracted such vast audiences as Mr. DeMille tells us,

He gives some staggering figures. "The King of Kings," he says, has been seen by six hundred million people, and this and other religious films such as "The Sign of the Cross" and "The Ten Commandments" have made more than two million dollars each, and are still being shown. "The Crusades" which is semi-religious, is exceeding the box office records of the previous films wherever it is being shown.

Mr. DeMille attributes the striking success of his films to the public's great interest in religion, especially in ragard to those much-debated questions concerned with life beyond the grave.

There may be a lot of truth in what he says, but I think the success of his religious and semi-religious films have been that they have had such splendid stories and have lent themselves so naturally to spectacle, and it is in presenting spectacle that Cecil DeMille excels.

Sometimes his spectacular scenes are so lavish as to be grandiose, but on the whole he is a master at that particular part of picture-making.

The greatest writers throughout the ages have recognised that, and have not hesitated to go to the Book of Books for inspiration. Hall Caine used the Bible almost exclusively for the plots of his novels, and so have many other well-known authors.

Three of the chief things necessary for a film play are Religion, Reality and Romance, and in stories from the Bible you get all three.

This is where DeMille scored over his rivals right from the start, or at least as soon as he could command the money to put on his films in the big way he wished to produce them. His rivals used to laugh at him but he had the last laugh. With these three "Rs," Mr. DeMille had three vital forces at his command, and not the least of these was religion.

The older generation of filmgoers will remember another striking instance of a picture that made a sensational success which was based on religion. This was "The Miracle Man," a film that not only made a colossal lot of money, but also made stars out of comparatively unknown players—Lon Chaney, Thomas Meighan, and Betty Compson.

But though religion is undoubtedly a great force in the making of pictures it needs to be handled very carefully. The public will not pay to go to the cinema to be preached at They are ready and willing to take a lesson, even if it is one that hits them hard, but they must be left to draw their own conclusions.

The medicine may be there but it must be skilfully mixed, and there is no doubt that Cecil DeMille is a great mixer.

In all his religious films he mixed religion with reality and romance so well that the result has been interesting and often thrilling entertainment.

Films With a Moral

Apart from films which have been taken from Bible stories, there is another class which may be said to be religious, because they are based on Christian morality. Such a one is "The Country Doctor."

When this film was first mooted there was much indignation expressed in this country and in America that the Dionne Quintuplets should be exploited to make money for movie magnates.

This was natural indignation, though at the same time it could have been argued that the "Quins" themselves would not be harmed in any way.

All that would have been asked of them was that they should live their natural life—eat, sleep and play—and it would not make the slightest difference to them that the screen camera was making a record

of their movements. Also there was the fact that the money paid by the film company for the use of the "Quins" would make them and their parents comfortable for life.

But Henry King, who directed the picture for Twentieth Century-Fox, took a line in presenting the picture which disarmed much of the criticism that the film would have met with. He certainly made use of the "Quins" to a large extent, but he centred the story on the country doctor who brought them into the world, a part played so beautifully and sincerely by Jean Hersholt that only the most captious critic could withhold praise.

The Story of the "Quins"

The story told not only of the birth of the quintuplets in a little lumber village where there was nothing of modern medical apparatus to help the doctor cope with this miracle of nature, but it also showed how lack of a hospital and an insufficiency of serum to fight diphtheria threatened the lives of the children. Those who have not seen this film may, from this description, think it a very moral but certainly far from entertaining picture, but there was a lot of humour in it, Slim Summerville, as a very harassed local constable, and John Qualen as the father of the film's "quins" providing most of the laughs.

The director did not shirk introducing plenty of comedy into the film, and he was right.

So many producers and directors in filming a story which is based on a very serious subject hesitate to use comedy, fearing that it may offend more than it pleases. But the truth is that in real life comedy is never far from tragedy. Even within the walls of a hospital, life and death are almost bed-mates.

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There is pleasure as well as pain, for many who come in to die go out cured. Nobody could have taken offence at the comedy introduced into "The Country Doctor," and it certainly saved the picture from being too dreary.

Naturally the introduction of comedy into a picture play with a moral message to the world, requires to be carefully done.

It is easy to present reel after reel of stark tragedy or piteous scenes, but it is much more difficult a task to introduce a lighter note without impinging on the sensitive susceptibilities of the audience.

A Smile in a Sermon

But in my opinion no picture should be all tragedy or gloom.

It may be art but it certainly is not good business, because it defeats its own object, which, in the best of these serious pictures, is to command the attention and the sympathy of the public so that wrongs may be righted. But if a picture is too morbid, too sad or too preachy, the public stay away, and the sought-after reform is not accomplished.

There is no reason why religion should be sad and gloomy. Parsons like the Rev. Dick Sheppard put a smile into a sermon and the sermon is none the worse but all the better for that.

As good a moral story can be told with a laugh in it without, and "Have you heard this one?" is a better tonic to a man down on his luck than "I told you so."

As for the screen being a fit medium for the presentation of plays with a religious background, I think there can be no question that Mr. DeMille is right.

It is perfectly justifiable if the presentation is made properly.

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The Illustrated Weekly X' word Nos. 65

Space in **Filmindia** is always valuable. The Editor refuses to give me more space for an elaborate discussion of all the clues in both the puzzles. I am therefore rushing through No. 65 and dwelling a bit longer over No. 66.

X'WORD No. 65.

The following solutions are meant directly for your coupons:—

ACROSS: 1. Glad 3. Ap 7. Nap 9. Grey 12. Debt. 14. Ride 23. Use 24. Syren 27. Executions 30. Tlug 31. Ras 35. Elks.

DOWN: 2. Dad 5. Grin 8. Pep 10. Edges 19. Ire 20. Next 21. Knell 23. Ueonrdf 25. Lug 32. Ski.

CLUES ACROSS

No. 33: 'Pleasure seekers on holiday' point to 'Paris' and not 'parks'.

No. 37: Tragedy is not 'fun'. But a 'fan' is 'always' to be found at the Cinema.

CLUES DOWN

No. 4: 'Patty' doesn't appeal to us, "Putty" does. It is filling the blank.

No. 6: Bright 'eye' appeals to all of us, bright 'dye' to 'most' of us.

No. 9: 'Friends' don't generally deal in 'grins'. A 'grip' from him is 'always' cheering.

No. 17: 'Seas' is out of the question. "Queer fish" in "some sets" is likely. Bank on "sets".

No. 24: Between 'Scares' and 'shares' we prefer the latter but recommend permutation.

No. 28: "Taking advantage" points to 'curbs' and not to 'cures'. Choose 'curbs'.

No. 33: 'Misuse' will 'always' spoil the point of a 'pen' but 'often' of 'pun'. Recommend 'Pun'.

No. 34: What has cautiousness to do with 'sin'. It is 'sun' that fits 'expose'.

INTERLOCKS

No. 15 ACROSS No. 1 DOWN: You will sing on a bright and cheerful 'day' and if 'ambitious' for breaking records, will need a 'guide' for climbing. "Day and Guide" is safe.

No. 16 ACROSS & No. 13. DOWN: 'Petting' is rather 'uncommon.' "Putting" is 'common' while 'nearly always' points to 'buds.' We suggest "Putting—Buds" combination.

No. 18 ACROSS & No. 11. DOWN: It's on the golf 'links' that the 'temper' comes in specially when learning while 'all' people would prefer a 'clean' 'dairy' if they got one, but 'discriminating' people would go in for a clean 'daily' free of bad politics. We prefer 'links and daily.'

No. 25 ACROSS & No. 22 DOWN: When some one touches you inside you are 'hit' while the film heroes merely 'seem' to 'live' strenuously. Bank on "Live and Hit" and you will live to hit the compiler.

No. 35 ACROSS & No. 29 DOWN: We recommend two combinations: "Skinks and calk" and "Stings and Halt" for a permutation.

X'WORD No. 66.

The following words admit no discussion and may go straight into your coupons:—

ACROSS	DOWN
1. Swap	2 Wee
8 Hew	3 Awaken
9 Sin	5 Libel
10 Realms	6 On
12 Cceade	14 Affiliate
15 Wreid	20 Eisrm
17 Half	22 Onus
24 In	23 Sida
27 Tluc	30 Clue
29 Acid	32 Proa
31 Rip	

Let us discuss the brain-twisters.

CLUE No. 4. ACROSS: "Employee who is known to be this often occasions his immediate superiors some anxiety." A 'Zealous' man may be feared, but a 'jealous' one is capable of anything. The 'anxiety' is more in case of a 'jealous' man. We select 'jealous'.

CLUE No. 21 ACROSS: "Aggressively self opinionated man is inclined to underrate intelligence of any person he regards as this."

"Fop" and "Fox" don't suit to make enough sense. "Foe" fits in well and we choose "Foe".

CLUE No. 26 ACROSS: "Of little consequence to the practised philanderer".

A 'practised philanderer' is a wary person. He will first take particular note of "ties" to avoid trouble in future, when he has finished with his 'sport', but "lies" will be 'of little consequence' to him, being one of the items in his trade. Select 'Lies' as an obvious solution.

CLUE No. 33 ACROSS: "Erratic boxer's is easily deflected by experienced opponent".

& 66 Solutions and Comments by "X'RAY"

Rather a difficult clue which can be made to fit both "aim" and "arm" with a bit of stretching. We prefer "aim" as the erratic boxer will always have a bad one, but recommend the alternative in a couple of coupons.

CLUE No. 34 ACROSS: "Average vet know how to treat one that requires healing." Between "Cut", "Cur" and "Cub" we prefer "cut". "Cur" may be a rare possibility.

CLUE No. 35 ACROSS: "Careful man studies this carefully when buying suit." This double of 'careful and 'carefully' is probably intended to put us off "cost" which is rather more obvious than "coat". The word "suit" includes the 'coat'. Bank on "cost".

CLUE No. 36 ACROSS: "Envious women sometimes covet another woman's husband just because he is this".

"Just because" points to a silly reason or excuse. If the other woman's husband had been a "hero" then that is a strong reason. But to an 'envious woman' another woman's husband is enough excuse 'just because' he is 'hers'. We recommend 'hers'.

CLUE No. 37. ACROSS: "Sentenced to death many a man's last words are this".

Between "Brave" and "Grave" we are to choose. Few men would be "brave" in the face of death while "many a man" will be "grave". Death is always a fearful thing when it is coming and expected, We prefer "Grave".

CLUE No. 7. DOWN: "Many a boxer loses through being this in early stages of bout".

Being "sore" is not so much in the hands of the boxer himself. It has a lot to do with the other man—his opponent. But 'Many a boxer' has become too "sure" in the early stages and lost the battle. "Sure" seems a sure banker.

CLUE No. 11. DOWN: "Most fussy people are inclined to."

Fussy people when they 'meddle' make a 'muddle'. 'Inclined to' points to 'muddle' but we recommend alternating.

CLUE No. 25 DOWN: "We often see a good one when first class cricket teams are opposed." Normally, we 'often' see a good 'match', then why get into 'catch'. There may be a 'catch' in this 'match'. We prefer 'match'.

CLUE No. 28 DOWN: "Even the lightest blows have a shattering effect on fragile—"

'China' or 'Chins'. 'Blow' sounds something more heavy than a mere hit while 'effect' suggests a passing result. On 'China' a 'blow' would be unnecessary while the, 'shattering' would be complete and not merely 'effect'. It is 'Chins' boys, which are often fragile in a boxer.

INTERLOCKS

CLUE No. 1 DOWN: "Argumentative women who delight to criticize are often mistakenly called".

CLUE No. 18 ACROSS: "Often causes a place to become untenantable for a particular person."

CLUE No. 16. DOWN: "At least one warm is indispensable requirement for passenger taking world cruise",

The possible solutions are: 1 "Shrews—Sun—Rug". 2. "Shrews—Sin—Rig". 3, "Shrewd—Din—Rig".

We recommend the "Shrewd—Din Rig" combination with confidence.

CLUE No. 19 ACROSS: "Veterans love to recount stories of comrades who are this".

CLUE No. 19 DOWN: "There are many positively dangerous ones on the road".

A funny interlock! Both the words have to be stretched a bit to fit each other. Two combinations suggest themselves: "Dead—Cad" and "Dear—Car". We prefer the latter but advise permutation,

CLUE No. 23 ACROSS: "The kind made by the dhoby are usually irreparable".

CLUE No. 12 DOWN: "When we are feeling lonely most of us welcome a friendly one".

To choose between Slip—Chap" and "Slit—Chat" we like the latter as a straight banker.

Round the Town

"Maya"

Produced By: **New Theatres Ltd.**
Directed By: **P. C. Barua**
Photography; **Bimal Roy**
Sound : **Bani Dutt**
Dialogues and Songs : **A. H. Shore**
Music Direction : **R. C. Boral**

Before I criticise the picture in detail let me state that this picture of Barua is really good. Those people who call it bad or say that it is not upto the usual N. T. standard have 'interests' and 'intentions'. The director has tried a bold experiment in the rather unusual treatment of the story which has taken some critics by surprise, but at no stage in the picture has the entertainment-point of view been lost. Owing to the theme of the story which is rather individual as the situations are woven round the hero and the heroine, the picture did not become wildly popular with all, like 'Deodas' in which the theme had the universal appeal and situations readily found parallels in real life.

The story is quite good and has enough interesting material to make up a photoplay. Psychologically several situations require a more logical explanation than provided in the picture. I would like to meet a man like 'Pratap' in real life, a wealthy, popular and successful barrister in his teens, getting super sentimental about his child whom he had never even seen while practically forgetting his wife. If 'Pratap' had been an old doting father having an only child in old age and had the child been taken away from him, his visits to the nursery, his provisions for the orphans, and his sentimental wanderings would have been justified. It is rather far fetched or call it unnatural to expect young Pratap to push aside the romantic memory of his young wife and there instal a child whom he has not even seen whomsoever the mistake is to be attributed to, it is there in the picture, a point of psychological discussion for all critics,

The direction is as good as it ought to be for a subject of this nature, in which life and entertainment has been closely woven. "Deodas" was a great subject but "Maya" is quite another. I am not disappointed in Barua. I think he is as good as in "Deodas" and in places even better.

Photography is excellent. In places it is marvellous. Somewhere in the last three reels there is a shot out of focus. It should not be there in a N. T. picture.

Editing is rather nice for the first six reels. In the last three reels, there are slight continuity jumps due to excessives 'scissors'.

Music is not attractive. The blind singer opens his mouth once to sing a dirge. That is a disappointment. Imagine K. C. Dey without his soul stirring music. That was perhaps an experiment, as the whole picture is, but it need not be carried any further. When the people are taught to expect symething they should not be disappointed. That creates antipathy which plays havoc with the box offices. The sound is good though with minor defects.

The performance of Pahari as "Pratap" was quite good. At places he is superb and takes the audiences with him. Jamuna as "Maya" was not quite at ease. In "Deodas" she lived the part while in this picture she 'acts'. That makes all the difference. But her 'whipping and corrective' voice is a pleasure to hear at all times.

Auzurie as 'Shanta' did not impress except in the first six shots. She overdid the whole thing. Her dances were all bad and two bad for her. After her vivid and over coloured description previously in dialogues, the second dance proved a wash-out. That dance had no school. It was a queer mixture of movements from 40 different dances. It was just not a dance though the natural grace of the artiste was in it as usual. Barua must study the different schools of dancing if he is going to give us dances in future. Any dance won't do.

Nawab was stagy as usual. He is not a big artiste. In his small role Jagdish as Pratap's father was too good for others. Rajluxmi was rotten while the little boy spoiled a number of scenes with his stupidity.

(Con. on page 36)

L. KIDARNATH SEHGAL

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MUSICAL DIRECTOR: G. R. THAPER

RECORDIST : PILLAY

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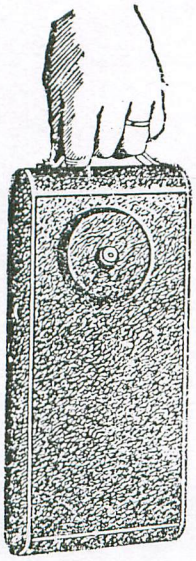

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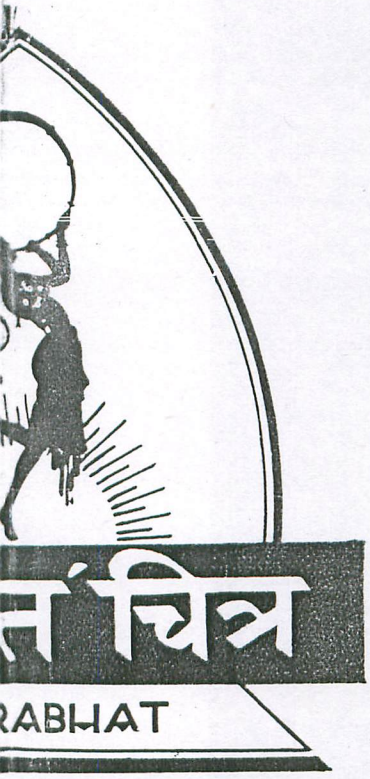

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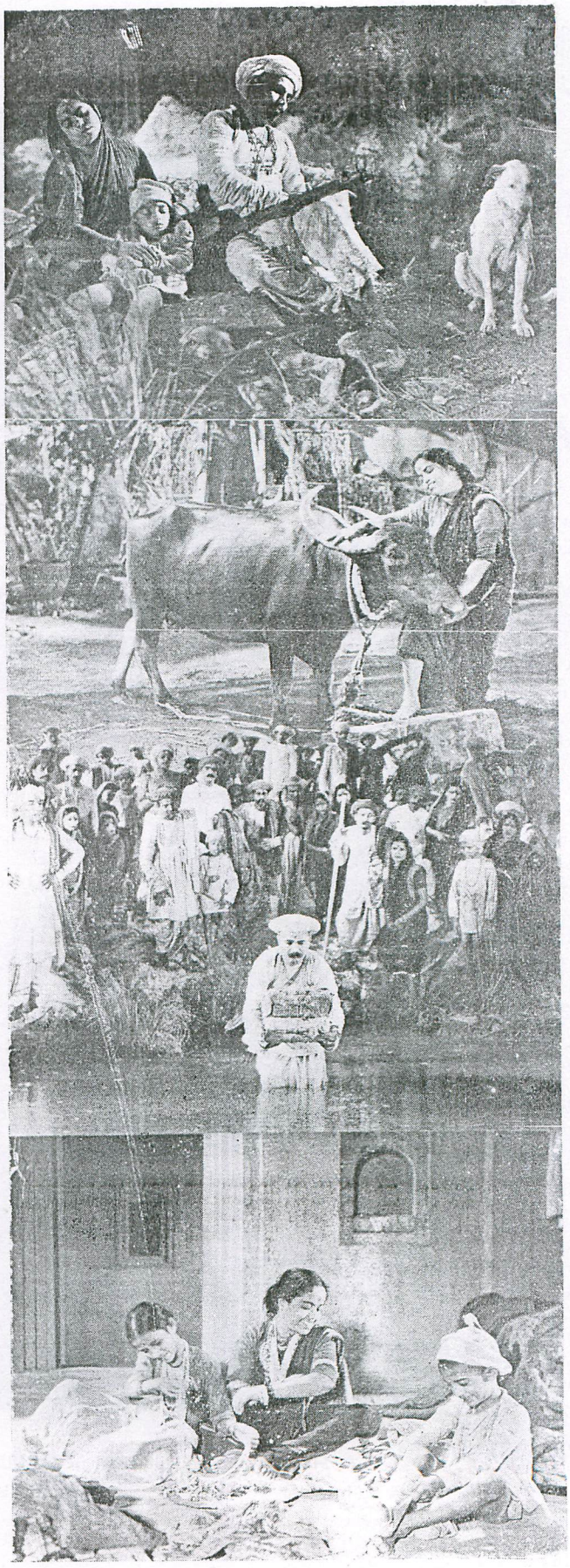

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A Hussain and Urmila Devi in CALL OF THE SOUL a Sangeet Movietone Picture
Running at the Majestic Cinema

Howlers of the Month

Men do become romantic when they work in romantic pictures. That seems to have been tha new trouble with D. P. Bhargawa who has worked in "Romantic India". I hope he has not taken to phoning up cinema girls at odd hours in the night. That is one form of idiosyncrasy in which the romance breaks out with several elderly 'youngsters'.

❁ ❁ ❁ ❁ ❁

A one-time successful Bombay producer has dropped the other day Rs 1,50,000, in the silver market. If he had succeeded in fooling the public with his stupid pictures, it doesn't follow that he will beat the market in silver speculation. This is stretching the luck too much and at a time when the tide is against him. He should go to Kathiawar now.

❁ ❁ ❁ ❁

In the "Huns Bi-Monthly" a new trade publication issued by the Peerless Pictures, the proprietors of Huns Pictures in an article headed "Our Humbug Homage"—I beg your pardon—"Humble Homage", thank Chandulal Shah so warmly that the other news in the little well got up publication sounds cold. A nice way to disarm this 'old warrior' who is now losing battles after battles. We always knew Baburao Pendharkar to be a clever man.

❁ ❁ ❁ ❁

Pandit Indra, whose 'confessions' in **Filmindia** have gone to his head is the Hindi Editor of the Huns Bi-monthly. What Pandit Indra needs now is not an Editorship, but a body-guard to save himself from his two friends, Wakif and Hafisji.

❁ ❁ ❁ ❁

It has become a fashion for some monthly magazines to rail at "Judas" and sell their goods. Incidentally, **Filmindia** and "Judas" are helping a number of cinema monthlies to live and pay the printing bills. We should like to see a cinema paper selling its copies without mentioning "Judas or **Filmindia**.

❁ ❁ ❁ ❁

In every walk of life, quite naturally and unconsciously, the opposites attract each other. So it is also in our film industry, where people are known in pairs. Here are some prominent pairs in our film industry, brought together by their devotion to Art. When you think of one you are forced to remember the other. Some are tied together in business, some in romance, others in mere mutual admiration.

Producer Artiste

1 Gohar—Chandulal Shah
2 Kajjan—Karnani
3 Sabita—Chunilal Desai
4 Zubeida—Nanubhai Vakil
5 Padma Devi—Baburao Patel
6 Zebunissa—Nanubhai Desai
7 Sarder Akhtar—Daryani K.S.
8 Durga Khote—Devaki Bose

Director—Artiste

1 Rose—Chowdhari
2 Khatoon—Chaturbhuj Doshi
3 Ratan Bai—Atorthy
4 Madhuri—Jayant Desai
5 Zohra—Rafique Guznavi
6 Moti—Madhok
7 Jamuna—Barua
8 Mollina—Boral
9 Shanta Kumari—Kothare
10 Khurshid—Adwani
11 Nurjehan—Muzumdar
12 Leela—Bhal G. Pendharkar
13 Sitara—Ramnik Desai
14 Dulari—Sarpotdar

Artist and Artiste

1 Sulochana—D. Billimoria
2 Pramila—Kumar
3 Panna—Jayant

And numerous small ones.

From the statistics, it is obvious that the directors score the most. Even in the "Producer-Artiste" section, there are at least half a dozen producers, who also direct their own pictures.

❁ ❁ ❁ ❁

An Editor considers 'Judas' to be the greatest menace to the film industry and he has taken a terrible decision to wipe Judas out of the industry. 'Judas' is so much afraid of this threat that nowadays he doesn't move out after sunset and is seriously thinking of escaping to Madras or Surat to pick up heart and courage. Poor 'Judas'.

❁ ❁ ❁ ❁

While "Pujarin' was still in the temple and "Manzil" could not reach the destination "Maya" has already spread her net and caught the fish. Clever man, this Babuseth Mamooji! He sold off two weak pictures and cashed the third one before the air escaped out of the first two.

❁ ❁ ❁ ❁

All India Talkie Distributors do not seen to have made any good bargains in the first few months of their career. With "Pujarin" and "Manzil" on the shelves, "Captain of the Guards" having failed, and doubting devils of the industry casting suspicious glances on "Pride of India" and "Darling Daughters" it does not seem that all these bargains are going to be as profitable as the Burma Shell Oil Tins.

❁ ❁ ❁ ❁

If some one wants a bit of peace of mind, he should get into the "Film City". It is a quiet, peaceful place more like a mausoleum.

(*Continued on page* 35)

MINERVA'S FIRST GLORIOUS DEPARTURE FROM

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WITH

BHAI DESA & HASINA BANO

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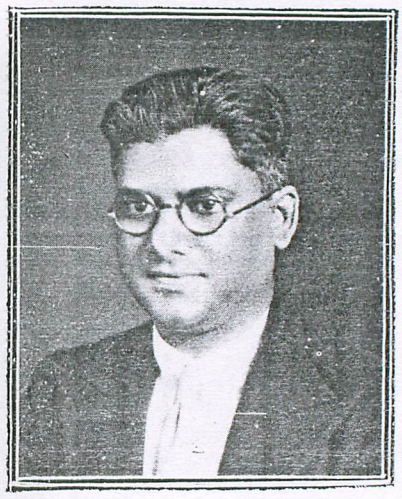
She is not an artist's model! Mrs. Durga Khote in that super picture PRATIBHA produced by Shalini Cinetone and directed by Baburao Painter - - - -

Mr. Baburao Pendharkar that famous artiste and producer is very much worried man at present. He intends to buy off his worries at Rs. 10,000



Huns Pictures

160, TARDEO ROAD.
BOMBAY

4th September 1936.

Baburao Patel Esqr.
C/O. " Filmindia ",
75, ApolloxStreet, Fort;
B O M B A Y.

My Dear Baburao,

I wonder why you set the insurance people on my tracks unnecessarily. As a producer, I have enough worries in the present to worry about the future. Almost every day, sometimes even six times a day I am compelled to meet and discuss with different insurance canvassers, who insist upon looking after my interests after my departure from the world.

Matters are becoming rather serious now as I have come to the end of all excuses and I cannot put them off any longer. I think, after all, I should buy a policy just to get a bit of peace of mind. But I do not know how and where to make a selection. I have the proposals of so many companies backed by so many convincing people, that I am at a loss to decide upon a definite plan of insurance.

I may take up a provisional policy of Rs.10,000/- to start with, if you will advise me about the correct plan and the company you consider to be reliable and trustworthy.

Please decide this affair at your earliest convenience so that I may get the long looked for peace of mind.

Thanks,

Sincerely yours,

B. Pendharkar

Selling Life Insurance

By Baburao Patel

Most of those persons, whose names I have been giving as 'prospects' in my previous articles, are my personal friends.

They had heard of life insurance, perhaps as another thriving business outside their scope. They had never associated this insurance business with their own life. They had thought that it was something exclusive and was meant for those lucky people in Government jobs who drew their monthly dole with the regularity of an insurance premium.

But when they saw their names in "**Filmindia**" as prospects and when they began tripping over an insurance salesman every two hours, they felt themselves cheated in my friendship and possibly thought themselves victims of some racket.

Our insurance boys made matters quite serious for a few and a couple of them ran to me for advice. They had never thought of death or anything like that before. They just believed in living, till our boys told them that things would go wrong with 'them' after death.

I advised them to buy insurance. They agreed, more so to get rid of the persistent health visits of the canvasser than for securing the safety of the future. People always live in the present, forget the past and don't worry about the future. That is human nature.

The next thing we did, was to get through numerous insurance plans of several companies. To a friend I suggested a twenty-year endowment plan and worked out for him the amount, he would have to pay annually for twenty years.

"For twenty years", he said, what" is the guarrantee that I shall continue to get my present income for twenty years without a break?"

Of course, we went through usual arguments of non-forfeiture, paid-up policies, surrender values etc., but none could answer the question satisfactorily.

Thinking about it later on, I realized the blunt truth of that question. The times are changing fast. The world is going through a trade depression. No one is sure of anything in modern life. Where then is the guarantee that a man will keep on earning the same amount or be at the same trade for twenty years? Patiently, I went through the different insurance plans of several leading companies and I found out that all these companies lacked enterprise. They are playing a safe game which is very much one sided. They have beaten the mortality averages and prepared tables which could leave profits to the company even if 40% of their insured chose to die suddenly.

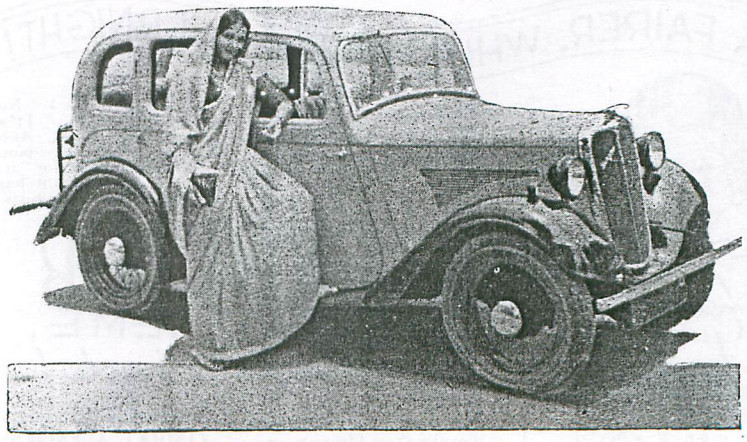
After all, they are not doing much of a noble business to boast of. They are taking no risks and insuring no risks.

The tables are all prepared with scrupulous care and are only suitable for those clerks and officers who have the luck to be in permanent jobs either in a Government or semi-Government office.

The man in the trade is not offered any protection. The man in the street is left in the streets.

Hardly, one person in ten thousand is secure against sudden unemployment. That one man goes in for our present day insurance tables. The rest do not want insurance as a safety for the future. They would rather leave it to luck than to an insurance company. The reason for this is found in the plans of insurance put forth by our companies.

There is no plan which says: "Save for the future while you earn in the present". There is no plan which assures you a day of peace in future for a day of earning today. All plans are for ten, fifteen, twenty years or whole life payment. They say, "Pay



Rajkumari with her New Singer

us for twenty years, and if you live thereafter we pay you or yours". As an extra inducement, they agree not to forfeit your policy in case you fail in some payments, but the day you want to revive the policy, you must pay interest and the past dues. It is all stupid. The present tables can only pay the assured if he dies. They all seem to say, "Die soon, if you will have your money back or make money out of us".

The nearest approach to a sensible plan of insurance is the single payment plan, whereby you pay the entire premium in a single payment and get a policy for 10-15-20 years plus protection in the meanwhile.

But how many people in a thousand can at the present time afford to take up a policy of a thousand rupees in a single payment? The mistake is in fixing a unit of a thousand rupees. There are companies with a Rs. 500 unit but they are not worth considering. Some of them must insure their own life and stability before they ask people to take their policy.

Protection Bonds.

Supposing a well established company having wise enterprising men of courage at its helm, suddenly decides to float a new single payment plan as follows:—

1. The unit of assurance to be Rs. 100 or if convenient Rs. 50 payable in a single payment.
2. The period of policy to be 10-15-20 years or till after death.
3. The policy to be a single payment one.
4. The medical examination to be on the premises of the company by a qualified medical man in the permanent employment of the company.
5. Within 24 hours of the payment of the premium the policy should be issued to the assured.
6. The policy to be payable after the stipulated period with bonus or profits as the plan may be.
7. The birth certificate may be examined, duly endorsed and returned to the assured.
8. If the assured dies before the maturity period of the policy, the usual insurance benefits should apply and all such policies in bits may mature on a single day.
9. In case of physical disability or accident 50% of the assured amount may be made immediately payable or the entire amount may be paid in annuities spread over the balance of years necessary for maturity of the policy.
10. Under no condition should the policy have any surrender or mortgage value. In other words the company should not advance any loans on the policy. The fundamental principle of saving for the future is thereby destroyed.

Advantages of the Protection Bonds

A company that accepts a Rs. 10,000 policy from an assured under the present plans of insurance binds itself to pay the whole amount in case of death even after the payment of a single premium. The chance of the man outliving the full period of all payments and making the policy a first class risk, is always in suspense till the payment of the last premium.

But in case of a single payment, over three fourths of the assured amount is straightaway paid to the company, thereby considerably reducing the risk for the company. All other risks remain common.

Every year, a company will sell more and more business than it ever did. Any man who can save a hundred so that the amount may be available to him say ten years hence, has just to step into any of the insurance offices, present his birth certificate, submit himself to a quick medical examination, fill up the usual forms, pay the premium and next

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day call for the Protection Bond which may be cashed by his heirs in case of his premature death.

A speculator or for that matter any man in business or even in a commercial job subject to the vagaries of fortune will simply welcome a scheme of insuring his future in this way.

Ninety out of every hundred who understand the necessity and benefits of life insurance shelve the idea due to the uncertainty of the future in respect of their work. The big question that inevitably presents itself to a prospect is:—"Shall I be able to pay ragularly for 20 years"? Not finding a satisfactory answer, he drops the idea of insuring himself.

To the man with a critical mind, the single payment plan as it exists to-day does not appeal, when he looks at it from an investment view point. The rates quoted are very high and the risk shouldered by the company in this plan is much less compared with the other plans extended over year of payment.

Little Freddie in Little Lord Fauntleroy

Another obstacle and the serious one in the single payment plan is the unit of Rs. 1000. How many people in our city can pay Rs. 850 or there abouts in a single payment to buy a protection of Rs. 1000? Hardly one in ten thousand.

I hope some of our companies do take up some plan on the lines proposed by me and throw out a chance of fighting with grim uncertain future to those teeming thousands who would like to save only as long as they keep earning.

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Music and Dance by: PANDIT BADRI PRASAD (Panditji)

STARRING:

Miss NURJAHAN, Miss RADHA RANI, Miss SNEHALATA, Miss DHAR, PREM, BHARGAVA, and SHYAM SUNDER (Fred Aster.)

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(*Con. from page 27*)

By the way, that reminds of Yusufally Fazalbhoy who has just returned from Hollywood. He had gone to study useful things for our film industry. Nobody asked him to do that. But when he returned he seemed to have picked up some traffic control tricks. The only thing he liked in Hollywood was the traffic control man. He didn't meet Greta Garbo,

❁ ❁ ❁ ❁

After Yusufally's highly successful tour and 'acquisition' of expert knowledge, we expect an 'earthquake' in the 'Film City'. We think that he will overhaul the little studio on a new plan and in doing so, 'rebuild our entire industry'. Great man or great magician is this Yusufally?

❁ ❁ ❁ ❁

Prabhat Film Company has turned into a private limited company. That was quite good, the way Shantaram got out of limits and began trouncing every other producer. This will check him for a while and give breathing time to others.

Probably to escape from himself Director Barua is thinking of running away to England.

❁ ❁ ❁ ❁

S. Fatehlal partner and art director of Prabhat got a baby-boy only last week after a long time. His first boy and Prabhat's second Art Director. That doesn't worry some of the others, they have been ready long before with their contributions for the second generation partnership.

❁ ❁ ❁ ❁

There is no truth in the rumour which her fans are spreading that Nalini Turkhud intends leaving Prabhat to produce "Jagirdar of Patna", in the Saraswati Studios. If she wants to produce, she is more at home in the Prabhat Studios than elsewhere.

❁ ❁ ❁ ❁

Surbhai Desai calls 'Maya' ultra modern. He said that for the "Millionaire" also, Don't believe him. He always talks funny in the first week.

❁ ❁ ❁ ❁

Having lost money in the "Ranjit Bulletin", the Company stopped printing it. That proved a gag to Chaturbhuj Doshi whom we cannot hear Talking nowadays. In the Studio they are all 'thinking' for the first time.

❁ ❁ ❁ ❁

Have you met R. K, Rele recently? Don't meet him. He will tell you more about Prabhat monthly than Prabhats know about it.

"Whom does she look like?" They are not sure. Babu rao Pendharkar and Indira Wadkar in "Dharmaveer" (Huns Pictures

(*Con. from page 18*)

The dialogues are nice—in places very expressive and appropriate.

In fine, the picture is quite good whatever others may say. Those who find fault with it are perhaps not capable of understanding it. The treatment of the subject is six months in advance for the critics.

"Jeevanlata"

Produced By: **Sagar Movietone**
Written By: **Chimanlal Trivedi**
Directed By: **Badami**
Dialogues By: **Pandit Indra**
Released At: **Imperial Talkies, Bombay**

A very poor story that ends somewhere in the 6th reel where the hero and the heroine meet and sing a silly love song together. Thereafter like the bad chewing gum the story is kept on with no purpose. The continuity is badly written. The direction is far from satisfactory. Badami has definitely not improved. A weak pen and a weak direction have killed the picture which would have been otherwise good. The dialogues were not attractive and lacked sense, spirit and sentiment. The music was also not attractive barring some of the background tunes.

The only good thing in the picture was its excellent photography—too beautiful for Sagar but excellent anywhere.

As usual Motilal gives a good performance though at places he has overdone it. Poor boy! he must listen to his director. Sabita was very artificial. She couldn't live the part even in early stages where she could have easily. Her singing is a scandal and let us not dwell on it longer. The other girl, whose name, I think, is Moti or Sushila, whatever that be, is positively rotten for any screen work and her selection for the work for once proved the utter bankruptcy of those brains who took her up,

It is not much of a picture. It will only run if Sabita is brought on the stage at every town to make up for her work on the screen. Why not pack her up with the tins for every big station! Sagar's have gone back a few steps in this picture. Rather unfortunate. isn't it?

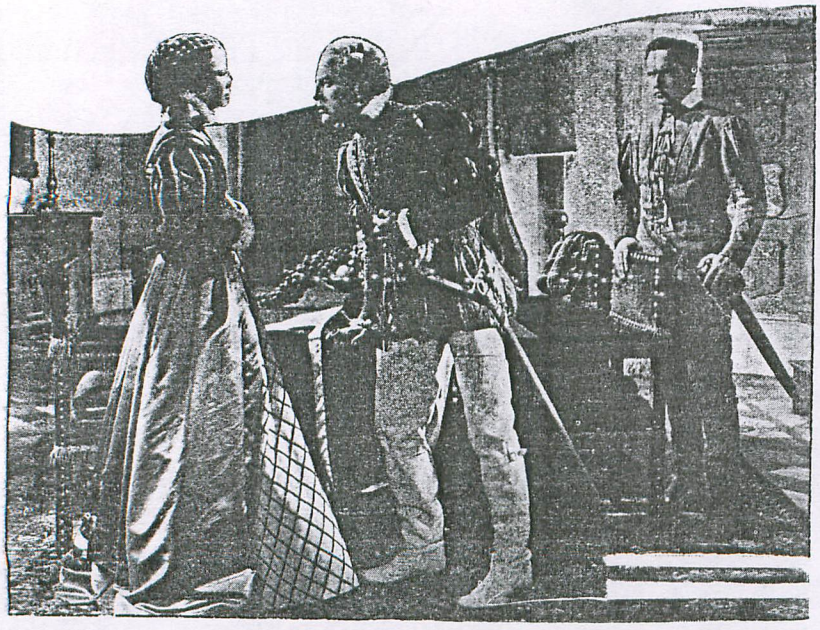
"Pride of India"

Produced By: **Imperial Movietone**
Written and Directed By: **Chowdhary**
Photographed By: **Adi Irani**
Released at: **Imperial Talkies, Bombay.**

This is a beautiful story, with numerous gripping situations and full of 'pickings' from other pictures, both foreign and Indians, but very deftly fitted into the continuity. Most of the beautiful situations have become very sketchy due to lack of development. Precious footage wasted on painting and repainting the dark portrayal of the villain could have been used for taking some of the situations to their logical end.

Beautifully conceived at places, the picture suffers a lot due to weak direction. The only well developed scene is the one where the 'mother' Sulochana meets the 'daughter' Sulochana in the presence of Gulam Mahomed. Photography is in keeping with the Imperial traditions. The sound goes also the same way. Drastic editing will improve the picture a lot; especially those unnecessarily dragging shots which show Gulam Mahomed's frolics again and again are not necessary nor are several shots in the 'battle' scenes necessary.

The dialogues are bad and lack force. Beautifully inspiring situations go flat crying for the profes-



Katherine Hepburn and Frederic March in 'Mary of England'

sional writer's pen. In the hands of a powerful writer this picture would have been something to remember and recall.

The music, barring the tune on the main titles, is just rotten. It is noteworthy the way Chowdhary has made good use of one song as symbol of recognition and old memories, but the tune of the song is not music.

Sulochana, in her double role, comes out with colours flying, slapping her critics all round. I am compelled to revise my opinion about her a lot, after carefully considering her work in this picture. In this particular picture the pity is that Sulochana is placed in several half-baked sequences due to the erratic treatment by her director. Sulochana has, indeed, done very, very well and acquitted herself creditably. But the honours are divided between her and Gulam Mahomed, who has also done well. This is the first picture of Gulam Mahomed in which he has taken pains to 'live' his part instead of 'act' and I think his experiment is in a great way successful. He har done much better than several people expected of him, D. Billimoria did not unfortunately impress, though he probably tried his sincere best.

It is, however high time that the Imperial management look more after the technical side of their pictures than hitherto. With a good story, a good cast and good camera and sound, they can put on the market a number of successful pictures. They have the raw material.

In fine, this picture must go in as one of the brilliant successes of Imperial, staging a come back for Sulochana, the 'pride of the Indian screen' as the Khan Bahadur has fondly called her.

Lehari Lala

Produced by: **Ranjit Movietone**
Directed hy: **Jayant Desai**
Released at: **West End Talkies**

This is one of the silliest stories I had the misfortune of seeing for 2½ hours. There are so many 'pickings' from so many pictures that it has become a difficult job to trace the history of the picture. There is hardly a situation in the picture which can be called clever or original.

The continuity is just rotten. The direction is so bad that one can hardly find any excuse for Jayant Desai who at one time directed "Nadira" which was considered to be a good effort at direction.

As regards the comedians I do not know whether to find any fault with the artistes themselves.

They have been so badly used in pictures after pictures, that their comedy has now become the tragedy of the audiences. In this picture also they do, probably what they are told to do, in so ridiculous way as to excite utter disgust in the audiences. Barring the staff of Ranjit I would like to meet a man who thinks he gets any entertainment from the utterly senseless frolics of these comedians Ranjit s seem to have a queer sense of humour.

Madhuri has gone back a bit. She was better in "Matlabi Dunya" and gave a promise of improvement. She has not kept that promise.

The photography is good in places and rotten otherwise. The sound is generally satisfactory.

The picture seems to be a frantic effort of the producers to regain the lost box offices and save their face somehow as 'successful' producers.

"Lehari Lala" is certainly not a picture of which even a third class producer can be proud. It is a picture which Ranjit should forget.

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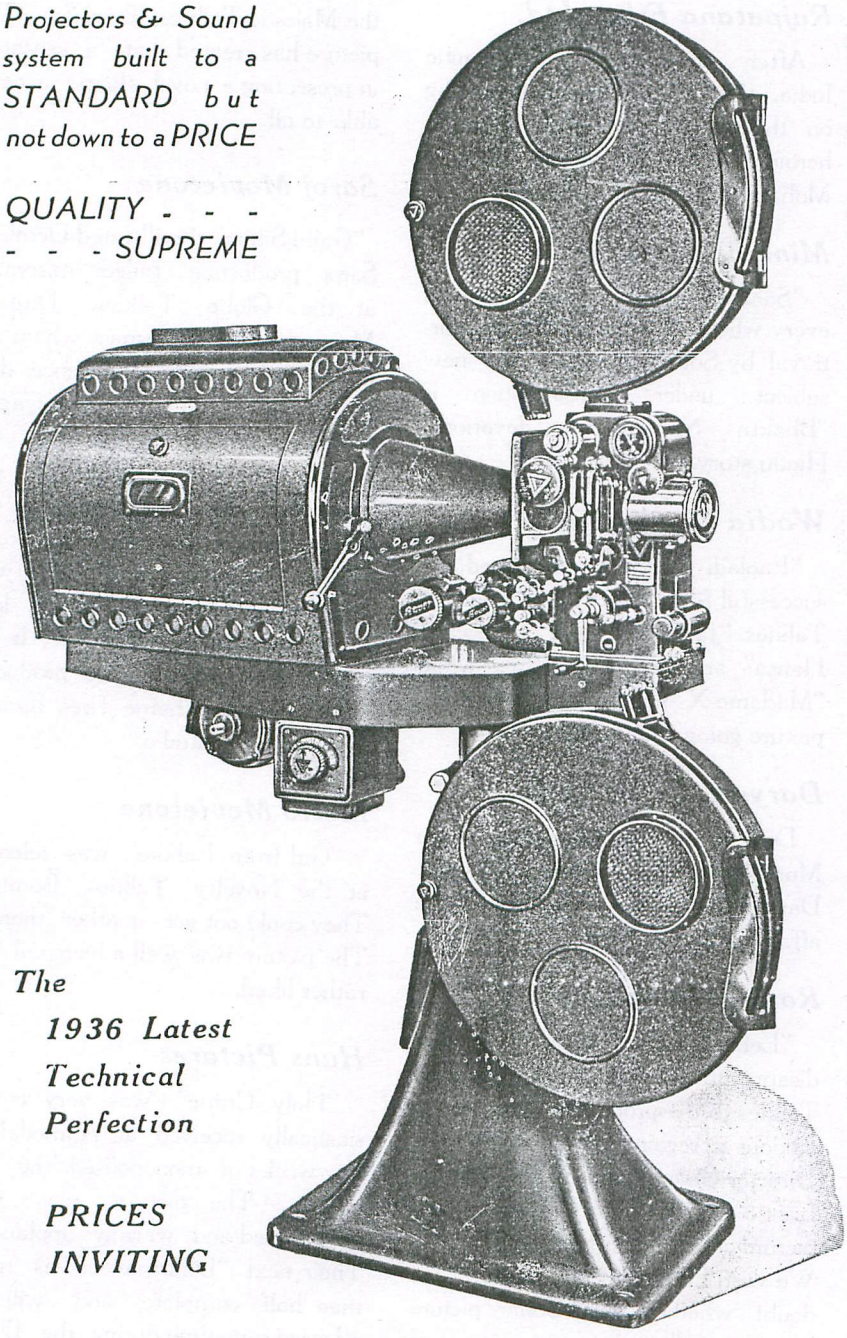

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Studio Close-Ups

Imperial Movietone

"Pride of India" featuring Sulochana is released at the Imperial Talkies, Bombay. The first few days, the picture enjoyed a great rush. Director Chowdhary's second picture "Darling Daughters" featuring Rose and Mubarak has been now completed and awaits release. Director Gidwani's "Two Women" is also-progressing fast. Padmadevi and Rose will be playing the two women in the story. The dialogues are written by that celebrated writer of Punjab, Hakim Ahmed Shiya.

The new colour process laboratory is fast nearing completion and is naturally the centre of attraction for the Khan Bahadur and his staff. Chowdhary's future programme is rather ambitious and is worrying the different production heads.

Bombay Talkies, Ltd.

"Achut Kanya" proved a very good box office draw at the Roxy. Pandit Jawaharlal's visit to the show gave the picture another life, with the result that the picture is now going to be a paying proposition. In the meanwhile the next Devika Rani picture is almost complete and will be soon released in Bombay.

Sagar Movietone

The two public appearances of Sabita on the stage gave a fresh lease of three weeks to "Jeevanlata" at the Imperial Talkies, Bombay. The picture though not very successful from the viewpoint of a story, was well received because of the wild publicity. The pretty dialogues of the picture save the story from failing utterly. Director Badami is giving a finishing to "Village Girl" while Yacoob's "Lion of Sagar" is still in the jungles. Director Mehboob's "Man Mohan" is ready for the censors while Luhar's "Kirit Kumar" is still in the making. Meanwhile Proprietor Chimanlal is busy making plans for another new Studio.

Rajputana Films Ltd.

After completing "Romantic India," the directors seem to be resting on their oirs, probably locating heroines on the telephone. Director Mohan Singh can not be seen.

Minerva Film Co.

"Saed-e-Havas" was well received every where due to the vivid portrayal by Sohrab Mody. The new subject under consideration is "Bhakta Namdeo" a devotional Hindu story.

Wadia Movietone

"Faoladi Mukka" completed its successful first run at the Lamington Talkies. "Jai Bharat" and "Hurricane Hansa" are progressing fast while "Madame X" will be the new stunt picture going under production.

Daryani Productions

Director Ram Dariani's "Prem Murti" is steadily progressing, while Dariani Senior is worried about the affairs of Eastern Arts.

Ranjit Movietone

"Lehari Lala" proved another disappointment at the West End Talkies to the producers who are so auxious to regain their old supremacy. Director Chandulal is making another frantic effort to float Gohar in a new picture called "The Pardesy Pankhi". We wish him all success, though we doubt whether any Gohar picture hereafter will attain any measure of success. Director Madhok's "Jwalamukhi" featuring Padmadevi has been passed by the censors and is now awaiting release. While Director Jayant Desai wants to perpetuate his great mistake by producing "The Little Mistake."

Sangeet Movietone

Bai Jaddan Bai's "Call of the Soul" is drawing packed houses at the Majestic Talkies, Bombay. The picture has created quite a sensation in presenting a novel theme acceptable to all.

Saroj Movietone

"Gaibi Sitara" the ill fated Deming–Saroj production failed miserably at the Globe Talkies. Director Mujumdar, the gentleman whom the proprietor kept on intelligence diet, is missing for days. "Kimiyagar" was therefore completed by the proprietor himself. The picture will make its belated appearance at the Super Talkies in the next week. Director Kapur is still busy with "Justice". He has been at it a long time now finding justification. In the meanwhile some outside producers are keeping the home fires burning by hiring the studio.

Metro Movietone

"Girl from Lahore" was released at the Novelty Talkies, Bombay. They could not get another theatre. The picture was well advertised and rather liked.

Huns Pictures

"Holy Crime" was very enthusiastically received at Ahmedabad. For weeks it monopolised the box offices. The picture was well appreciated and warmly applauded. Their next "Dharmaveer" is more than half complete and will be released sometime during the Divali Holidays.

Venus Movietone

Dr. Sonie, the proprietor-director, has at last completed his "The Sinner". Now he is waiting for some 'old sinner' to take it up for distribution.

Prabhat Cinetone

"Sant Tukaram" is ready for release and will be shown at the Central Talkies, Bombay, sometime in November. "Amar Jyoti" shows no signs of going away, the way crowds keep on coming to see it at the Krishna Talkies. Director Kale is busy with his first one dealing in 'men and barbarians'. He himself does not know the name of the picture and we cannot tell you also. Director Shantaram is thinking out his new social problem. In the meanwhile Leela Chitnis has been given the lead in Kale's picture. One of the great pictures in Prahhat's next years programme will be "Leila Majnu", perhaps.

Kolhapur Cinetone

Major Dadasaheb Nimbalkar's "Frontiers of Freedom" is fast approaching the frontiers of release. Reports say that it is going to be a great picture. Our Editor thinks that it will be the best picture coming from these studios. Director Phalke is off the sets and out of the town so the big mythological picture is being completed by Majore Dadasaheb Nimbalker. Director Jagirdar's "Honahar" is ready for release and he is already entrusted with another picture. Buck up, Jagirdar.

Mukhtar Movietone

"Prem-ki-Aag" is now ready for release. It is going to be a great musical with Mukhtar Begum singing her way into the hearts of millions.

Shalini Cinetone

"Saokari Pash" met with triumphant success at Bombay. Every one who saw the picture liked it immensely. Director Baburao Painter's "Pratibha" featuring Madame Durga Khote will be completed next month. Director Bhal G. Pendharkar has been given a chance to direct one picture at the studio. Miss Leela who has been on the shelves so long, will, of course, be the heroine of the picture. Let us see how she fares in the come-back.

Taj Productions

Director Jai Kishen Nanda, B. A. is now in Bombay editing and printing copies of "Suhag-ka-Dan". The future programme of the company is very ambitious, but it will depend a lot on the success of the first picture.

(*Con on page 45*)

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Make-up Expert of Hollywood

I BELIEVE that a woman should wear a make-up which appears absolutely natural. That is the first beauty rule to remember.

I started life as cosmetician to the Court of Russia, and now I have been cosmetician to the court of Hollywood for 26 years. During all that time I have never seen any woman with greater allure than Mae West. And no small part of it due to her supreme skill in applying make up—I mean everyday street make-up.

Mae West understands the importance of looking natural rather than artificial. Not a trace of powder or rouge is discernible. There is no emphatic dark line around her eyes. No "hardness" about her face anywhere.

Now that is a mistake frequently made by blondes. They think their eyebrows and eyelashes ought to be dark and so they ruin themselves with eyes-black. It gives them a hard. brittle look which men nearly always despise. And yet a woman with what we term "softness" in make-up instantly attracts.

Mae West's Secrets

Here are some beauty secrets from Mae West, who probably knows more about "glamour" than any other star in Hollywood.

During the day she uses only a little eyelash make-up on her lashes and just a touch of grey eyeshadow on the lids. A bit of vaseline lightly applied over the shadow helps to give that soft look I am speaking about. And May never permits her lips to become dry or chapped. A lovely mouth she has, too!

One thing you notice immediately is that her whole face has a rosy glow that is gently accentuated over the cheek bones. There is no sudden spot of red. She knows better than that.

Ginger Rogers

How to Place Rouge

I will tell you how to cultivate this rosy glow effect.

First, through foundation cream, flesh coloured, **smoothed on until it has entirely disappeared.** There is nothing else that gives such an even colour to your face. A tiny amount no bigger than the size of a pea, placed on the forehead, cheeks and chin. and blended into the skin by fingers that have been dipped in cold water—and that's what does the trick.

But there is another good trick with rouge. Very few English women realise the importance of putting on rouge correctly. You should pat on your rouge very carefully, very lightly, taking the colour right up to your lower lashes. There should be no white space between your rouge and your eyelashes. With your finger-tips blend the colour so that there is no "hardness," and then, finally, pat on the powder.

One more tip from Mae West: "I always put cleansing cream on my face when I am taking my bath," she said to me. "The steam from the hot water opens the pores so the cream can do extra work. And when you finally rub it off, your face feels beautifully clean and fresh".

Cream the Eyebrows

And now here is a beauty secret from Ginger Rogers. "Your eyebrows," says Ginger, "are very important. They should begin on a line even with the corner of the eyes. And if they're brushed up and out regularly they will finally grow that way. I rub cream on my eyebrows every night to make them grow that way. I rub cream on my eyebrows every night to make them grow smoothly. And you can shape your eyebrows, no matter how heavy they are, if you comb them with a fine tooth comb. Personally I don't believe in plucking them to any extent, but if you must, pluck them from **underneath.**"

Myrna Loy is another star who believes that "glamour" starts with the eyes and eyebrows.

"It starts," she says, "with sparkle—the result of a good eyewash, a good night's rest, and good air. Then you add a touch of mystery—with eyeshadow. As a rule I use eyeshadow only on the eyelid during the day, but for the evening I blend it right up to the line of the eyebrow. Brown is my shade, because I'm what my brother calls a 'chestnuthead.'"

HE PICTURE - - - -
HAT IS GOING - - -
O BE FAR ABOVE - -
HE EXPECTATIONS OF
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Jean Muir's Discovery

Jean Muir went to Hollywood knowing as little about beauty and make-up as the average school-girl. She was tall, gawky, freckled. She is now one of the loveliest and most alluring girls in the film colony.

This is what Jean Muir said to me: "Finding out the facts about eyeshadow was for me quite a marvellous experience. I had always objected to eyeshadow on the grounds that it made you look artificial I was wrong. For blondes like me there is a lovely pearly grey eyeshadow. Then I learned about eyelash make-up. For years I'd gone along believing that black mascara was the only thing to bring out blonde eyelashes. Wrong again. I know now that brown eyelash make-up is infinitely more effective. It doesn't give that artificial look that hardens a face so"

All these details will give you some idea of the trouble taken by the film stars to make the most of their beauty and at the same time to look natural. That is what I would like you English women to realise—the importance of looking natural. I find that English women either use no make-up at all, or else, as a rule, they use far too much!

(*Con. from page* 41)

Prakash Pictures

Director Balvant Bhatt's "Top-ka-Gola" was quite a good success at the Super Talkies, Bombay. Director Khosla is very busy with "Passing Show" featuring Padmadevi. The picture will be completed in a fortnight. The next item on the production programme is "Pornima" a great novel written by the famous novelist of Gujerath, Ramanlal Vasantlal Desai.

Kaumudi Pictures

Their maiden picture "Prem Yatra" featuring Madhukar Gupte and Mayuri is fast progressing. With a bit of luck, they will be able to show the picture in Bombay during Divali Holidays.

East India Film Co.

No pains or expense is being spared for making "Sonehra Sansar" a great picture of the season, Director Devaki Bose is a worried man now and few will like to step into his shoes. On the other sets Director Kardar is running the race with "Baghi Sipai". This picture will be completed next month.

Kali Film.

"Ashiana" will be soon in the principal city theatres while Director Mukherji is busy polishing "Modern Lady". "Mukti Snan" and "Pa Ravritika" are also on the sets.

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This Month's A-Z Letter Values.

A	6	N	23
B	12	O	3
C	13	P	9
D	7	Q	4
E	8	R	25
F	14	S	17
G	16	T	2
H	20	U	1
I	5	V	26
J	22	W	3
K	10	X	5
L	15	Y	6
M	24	Z	2

Letter's Values are Changed Each Time

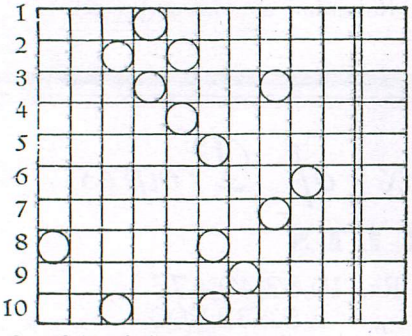
ILLUSTRATION

		Total
1	K I (N) D	68
2	R O W I N (G)	91
3	P L A Y (E) D	59
4	P U (Z) Z L I (N) G	98
5	C R E A T I O (N) S	125
6	(W) O R L (D)	63
7	T A L L O (W)	47
8	P O U (L) T R (Y)	82
9	Z (O) O	11
10	G O O D L I N (E) S S	122

Grand Total Score ... 763

As indicated in the illustration on the left, the SCORERS' COUPON for entries consists of ten rows —each row consisting of ten squares. All you have to do is to write a word across each row (each letter in the row occupying one square in the row.) Each letter (alphabet) has been given a value as indicated on the left. Each word must start at the first left hand square of its row, the letters (even if they are less than ten) must cover whatever circles there are in the row. The letters which fit in the circles in the row yield double their ordinary value.

Coupon for High Score — SCORERS No. 1

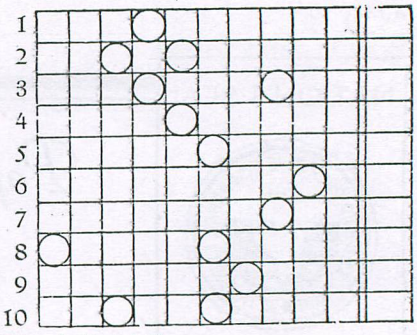


Grand Total Score.....
Signed.. .....
Address. .....

I agree to abide by the rules published | P. O. No.....
Value Re. 1 enclosed.

For instance the illustration above has the word ROWING in the row No. 2. When totalling up the value of the six letters in this word, the last letter G having been fitted in the circle will count 32 (idstead of 16) and hence the total value of the word ROWING has been shown as 91 vide illustration on the left. When all the rows are filled with a word each and the total value of each word shown in the square at the right end of the row, add up the value of all the words in the rows and show it as the Grand Total in the space indicated vide illustration above. The results will be announced in newspapers and at our Bombay office.

Coupon for Low Score — SCORERS No. 1



Grand Total Score.....
Signed... .....
Address.....

I agree to abide by the rules published | P. O. No.....
Value Rs. 1 enclosed.

ALSO NOTE THE FOLLOWING ADDITIONAL RULES

(1) You may enter a High Score Coupon or the Low Score Coupon or both, however each entry must be made on a separate coupon and each entry must be accompanied by a postal order value Rs. 1/-. (2) No one word may be used more than once in Scorers entry. An entry which has previously won in Scorers cannot be entered again. (3) Each entry must be made on entry from supplied Free or advertised by Scorers and the accompaning Postal Order value Rs. 1/- must be payable to SCORERS (EASTERN) INC. & cross & Co., (4) The name and address of the Competitor and the date of sending must be written on the back of the postal order. (5) In Scorers there are prizes for High and Low scores, the first prize in each case being awarded to the Competitor who confirming to the rules, makes the best scores, whether high or low, and the other prizes being awarded to the next highest or lowest in the order. In the event of ties, the prize money will be devided. An individual competitor may win a prize for a high and a low score, but not more than one prize or share of a prize in each group. Where several members of one family compete, each member will be regarded as an individual competitor. (6) Each entry must be accompanied by a Re. 1/- Postal Order and addressed to "SCORERS" (EASTERN) INC., 199, Hornby Road, BOMBAY.

Fred Astaire — Frederic March — Gary Cooper Ronald Colman—Leslie Howard - - - - -

These Dangerous Men - -

"My heart goes out to the nice, ordinary, hard-working young man of to-day, who loves his girl and saves to make a home for her. He tries terribly hard, poor man. But what shall all his thoughtfulness, his home-making plans profit him, if he have not the charm of a Ronald Colman, the insouciant grace of a Robert Donat?" so writes, Oliver, Wadsley, the famous novelist in "Film Weekly."

"When the tempestuous, sheik-like Great Lover of the silent films went out of fashion, and the screen began to show men who were human and incredibly attractive at the same time, every ordinary young man encountered a powerful enemy, every girl a potential lover.

To day, your film heroes make love not only to the heroines of the screen, but to every woman in the audience.

These screen lovers seldom speak openly of love, and that alone has its secret attraction. They are just like men one has met plus overwhelming charm, plus plus the glamour of romance which never leaves them,

They fascinate women far more intelligently, more surely, more adroitly, than the too effulgent heroes of the past—and we sit in rows, offering up our hearts to them!

Ever Woman's Lover

So many girls have told me of their adoration for a particular screen lover; in every case I could understand the appeal, recognise the extraordinary charm which can compel this tribute to someone quite unknown.

Ronald Colman must be every woman's conception of a lover. That twisted smile, that exquisite deference, that brusque dominance in moments when a woman needs guidance more than kisses. These are qualities that stir the heart and captivate. Colman has them all. He appeals by right of skill, force of character, charm of personality.

Robert Donat, too, has charm, but it is a Pan-like charm. You think, looking at him laughing: "Pan amongst the roses in the month of June!" The heady charm of youth is his. On the heather, in a

ruined castle, grace goes with him lightly. He can never lose it. What woman would not love to be haunted by a ghost as captivating as his Murdoch Glourie, or to be carried off by an adventurer as his Robert Hannay?

For the conquering heart, first prize to Mr. Donat!

And first prize for the conquering mind to Leslie Howard. In **Berkeley Spare** in **The Scarlet Pimpernel,** he played silent romance all the time. You felt it deeply, yet he never actually expressed it. It is as if he walks ie the shadow of love and, as with Donat, he certainly does not walk alone. His simplicity reaches the heart—and then one is confounded by his subtlety. He is the lover who reads your mind as well as your emotions, and interprets the longing of both.

Gable and Gary Cooper, by contast, have triumphed by turbulent attack. You could not withstand them; they would not be withstood! It may be that Gable is the less romantic of the two, because he belongs to a new world, an American world where romance is too often confused with brute strength. But in anger, he is splendid. Who does not remember that superb moment on the island of Tahiti, when he received Captain Bligh's order to return to The Bounty.

He blazed defiant rage, and the native girl, murmuring to a sailor, gazed at him adoringly.

Speaking Our Thoughts

"What does she say?" Gable demanded.

"She says you are magnificent, like a storm raging on the shore," he was told.

That native girl voiced the thoughts of every woman in the audience.

Gary Cooper, too, can flare up and command.

There are times when he takes charge of a situation, and a woman, as overhelmingly as Gable—at such times one is with him utterly. He sweeps you off your feet, masters you completely.

He has, too, delightful humour. You must laugh with him, but you cannot laugh at him, even when he behaves like a boy in the throes of a first affair.

It is quite impossible to picture Fredric March as an unsophisticated lover, and yet there is an ingenuousness about him which touches one's heart instantly. We have a "There, there!" yearning towards our Fredric—a desire to smooth his already immaculate young head and comfort him. We feel sorry for him, even when he is behaving rotterly.

His deft fascination has such subtlety. and he himself such allure that he has only to beckon and you must follow.

My last man of danger may surprise you. He is Fred Astaire—slight, not very tall, not actually good-looking, with rather a whimsical face, and very wisful eyes.

Fred is marvellovs at wistfulness, at being misuneerstood, at urchin-like bravado.

He is the screen pierrot and harlequin in one—the supreme exponent of that simplicity which can be so heart-breaking.

No man to-day makes love to music as he does. He expresses in a dance pleading, passion, tenderness. His every gasture is a caress. The girl in his arms is made love to wordlessly—and perfectly.

Hard on the Average Man

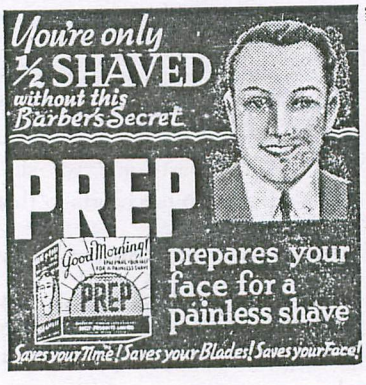
You think of Astaire's dancing, and of the way Gable wears his clothes. You remember Ronald Colman's cool yet subtle smile.

It is hard for an average man even to try to live up to such a standard.

Ssmply. it can't be dode.

"Such men are dangerous—yes, in one sense, your screen lover is dangerous, but delightfully so—and in one way even usefully so! Romance in the cinema follows romance on the screen.

And if any of you, having worshipped a Colman or a Gable, should seriously be tempted to find fault with your real life lover, you should remember that there is another side to the question.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